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A dearth of teachers, instructional materials, and space gave rise to this pilot study on the effectiveness of teaching Asian thought and culture by television. Two groups, each of 30 students, were presented with two versions of a course entitled "Introduction to Religion" (Islam). One group received the existing course, while the other received a television-oriented version. The television version took the form of ten half-hour programs and was reinforced by slides and film clips. The experimental students were each given a lecture outline before they viewed the films, and were tested afterwards: essay test, objective test, opinionnaire, and a short daily paper. The other group was given the same tests. The experimental group was more enthusiastic and performed better. The tapes are still extant, and can be used again and again. Recommendations are made for future investigations, and an appendix containing the lecture material is provided. (CO)

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FINAL REPORT

Project No. 8-C-053

Grant No. OEG-3-9-080053-0002 (010)

TEACHING ASIAN THOUGHT AND CULTURE VIA TELEVISION
A PILOT STUDY

June 1969

U.S. DEPARTMENT OF
HEALTH, EDUCATION, AND WELFARE

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TEACHING ASIAN THOUGHT AND CULTURE VIA TELEVISION

A PILOT STUDY

Charles A. Kennedy
Virginia Polytechnic Institute
Blacksburg, Virginia
15 June 1969

The research reported herein was performed pursuant to a grant with the Office of Education, U.S. Department of Health, Education, and Welfare. Contractors undertaking such projects under Government sponsorship are encouraged to express freely their professional judgments in the conduct of the project. Points of view or opinions stated do not, therefore, necessarily represent official Office of Education position or policy.

U.S. DEPARTMENT OF
HEALTH, EDUCATION, AND WELFARE

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ACKNOWLEDGMENTS

This project would never have achieved its intended aim without the cooperation of several departments at Virginia Polytechnic Institute that normally never have the opportunity to talk with each other. Administratively the departments are located in separate colleges, which makes the cooperation all the more noteworthy. Because of the problems raised by this project they have worked together and in the process produced an important new channel of communication within the University which will be most helpful as we anticipate further development in the field of television instruction on campus.

The author acknowledges with gratitude the help provided by the Departments of Industrial Engineering, the Engineering Fundamentals Program, the Department of Engineering Mechanics, the Donaldson Brown Center for Continuing Education, and the student group in the College of Architecture who assisted in the production of certain visual materials.

The production staff at WBRA-TV, Channel 15, Roanoke, Virginia were most helpful in many ways, initiating the author into the mysteries of studio jargon and techniques. A special word of thanks is due to Ralph Rosen whose electronic midwifery brought the scripts into live programs.

A final word of thanks must be tendered to members of the faculty of the History of Art Department, Yale University, Professors Crosby, Seymour and Scully, who first made the author aware of the interplay between art and philosophy and provided the basic techniques and substructure on which this project was eventually built.

A. SUMMARY

The increasing demand for courses and suitable instructional materials at the undergraduate level in Asian studies (herein defined as relating to that portion of the world between Istanbul and Tokyo excluding Russia) is far ahead of the supply of adequately trained scholars.

The Department of Philosophy and Religion at V.P.I. offers a one-quarter course each session titled "Introduction to Religion." Approximately one half of the course time is devoted to the great historical religions of Asia. Student demand for this course has consistently outstripped the departmental ability to offer sufficient sections. By the same token, of the three faculty members teaching the material, only one (the author) has had extensive preparation and field experience in Asian studies. The student-faculty-space trilemma is upon us.

With these factors in mind a project was designed to test the feasibility of using television instruction for that portion of the course devoted to Asian religions. The repetition of the course each quarter with each faculty member teaching multiple sections offered an opportunity to structure a re-useable series of presentations such as television tapes provide. Two objectives were formulated:

1. To produce ten half-hour television programs on the patterns of thought and their expression in the cultures of Asia. These programs would cover the materials used in our existing course and would be adaptable to a proposed Asian Studies program.

2. To determine differences in learning under the form of instruction a control and experimental group would be established and appropriate evaluation instruments be used.

Five major spheres of Asia were selected: the Islamic World, India, Southeast Asia, China and Japan. Two lectures would be devoted to each of these.

During the Winter Quarter, 1969, the ten programs were produced in color and taped at WBRA-Channel 15, Roanoke, Virginia, the educational station for this area. Within the basic format of the program (see Appendix B) a variety of techniques were used: slides,

film clips, objets d'art, and demonstrations or performances.

During the Spring Quarter, 1969, a class schedule was arranged so that the experimental group would see two tapes at the regular class time and then meet a third hour for discussion. Each student was required to submit a short paper giving his reactions to the material presented and/or raise questions he would like discussed at the third-hour meeting. The control group proceeded on a parallel track with regular lectures and intermitant discussion. An essay test was given both groups at the end of the unit and a follow-up objective test was administered at the end of the quarter. In both instances the experimental group performed somewhat better than the control group. An opinionnaire was distributed to the experimental group and their frank opinions indicate that both the technique of presentation and the content were successfully executed.

From the instructional standpoint the greatest indicator of the success of this project was the marked increase in student participation in the class discussions. The third-hour period was never long enough to satisfy the students. A number of students suggested that additional discussion time be included immediately after the tapes were viewed to answer questions about details, with the third-hour for more general concerns. When students ask for more class time, something good must be happening.

When asked to list the significance and implications of this project, one must be wary of generalities. Judging from the responses of the students, this project demonstrates that "the inscrutable East" can be very "scrutable" when viewed sympathetically under the guidance of people who have been there. Television instruction at the college level needs to be more innovative and not be content with "tried and true" lecture hall formats. Students accepted a variety of visual techniques with no hesitation. In a couple of instances the technique almost became the message. Implied in both of these comments is the recommendation that there is at least another series of ten programs engendered as "spin-offs" from the series that would focus more on the people of Asia and their activities as indicators of the mind of Asia.

B. INTRODUCTION

As land-grant universities go, V.P.I. would be classified today as a small to medium sized institution with its enrollment of 9,421. Projections (which may prove to be conservative) call for 13,460 by Fall, 1972, and 18,000 by Fall, 1977. The continued development of the community college system may substantially increase these figures. Thus far the use of closed circuit TV instruction has not been fully explored as a vital link between the junior and senior institutions of higher learning nor has sufficient attention been given to the study of humanities via the new media. In general across the nation education at the elementary level has been the chief beneficiary of televized instruction, although the expansion of the National Center for School and College Television into the collegiate level is a welcome sign that undergraduate educational needs may be served in new ways.

Political events in Asia since 1948 have involved the United States in ways this nation could not have imagined even thirty years ago. Our government has committed vast resources of men and material to many countries in Asia; but it has also required a better understanding on the part of our citizens of the nature and magnitude of the problems facing these nations. Our educational patterns from kindergarten to graduate school are almost exclusively concerned with western culture and technology. We cannot expect any large numbers of students to study Asian languages, but we can expose them to a study of Asian ways of thinking so as to broaden their horizons.

Television instruction at the college level is now well established in many universities. Judging from the literature it is often justified (or excused, depending on one's bias) as the means for permitting the best-qualified instructor to address the largest number of students with the greatest flexibility in class scheduling. Projection television has been used with classes of 300 or more students to test the validity of the common assumption that learning takes place better in small groups.

While this project began by tacitly acknowledging the justification cited above, there was a greater concern that students be made aware of the thought patterns found in Asia. Why, for example, does a Muslim build a mosque with certain characteristics that clearly distinguish it from a Hindu temple? In more general terms the questions were "How does man experience his environment?" and "How does man restructure his environment?"

Once these questions were formulated, we had to establish a means for examining them visually so that the potential of the television medium would not be dissapated.

C. METHOD

1. The Preparation of the Tapes.

What was attempted in the programs was some form of visual immersion in a culture by using slides chiefly from the author's personal collection. Studio techniques made it possible to "zoom in" and "pan" on the image, thus giving some motion to otherwise static scenes and also directing the attention of the viewer to certain parts of the picture. The lectures were written with the visual in mind, a difficult process for those used to thinking in words, not images. Charts, diagrams, maps and film sequences were planned and executed. Because of fortuitous local conditions, a native of south India, an accomplished dancer, performed in the studio the Dance of Shiva for the first lecture on India. It proved to be the most noteworthy episode in the entire series.

For the first Islamic World lecture a film sequence was included to solve a particular problem in comprehension. Verbally we accept a statement, "The Islamic World reaches from Spain and West Africa to Indonesia." The significance of the statement is generally lost until the visual continuity of the Arabic script, mosaics and inlay and the infinite variety of Muslim faces can be shown and felt. This we tried to do in two minutes and forty seconds of audio-visual immersion. Approximately seventy photographs of scenes from the Muslim world were copied on movie film. This was then edited to match visually the beat of an Arab instrumental selection usually associated with Middle Eastern dancing.

The pictures were roughly sequential, starting with Spain and ending (because of our visual resources) in India. Most of them went by too fast for specific identification, but such identification was not the purpose of the film. The impression was created of a rich heritage, of great variety and contrasts, of an underlying unity that could be seen in the pictures and heard in the repetitions of rhythm and the melodic line of the music.

Although the tapes were produced in color for eventual broadcast if desirable, black and white copies had to be dubbed for the testing period because of the limitations of our playback facilities. In another year a new television facility will permit the use of the color version.

2. The Class Procedure.

Two sections of the course were matched for this experiment, each

with an enrollment of thirty. Computerized registration provided us with a random selection of students; no student signed up for "a television course" or even "an experimental class". Both classes met MWF afternoons, the control group (6M1) at 1 PM, the experimental group (8M1) at 3 PM. (See Appendix A for the schedules.)

The experimental group viewed tapes on Friday and Monday and met for discussion on Wednesday. Students were required to submit a written reaction sheet for each tape. These were not graded but read and returned with a + or - to indicate "keep up the good work" or "you can do better than this." The number of minus papers diminished steadily over the testing period. Since + and - could not be equated with the regular grading system, it offered a way to encourage students without the pressure or lure of writing for a grade.

Each student was provided with a lecture outline (see Appendix) prior to viewing the tape. The relative speed of television lecturing, the lack of normal pauses for students to catch dictated information and the barrage of unfamiliar names all indicated this procedure was necessary.

The physical arrangements were essentially those of the regular classroom. The 23" television monitor set and tape deck were mounted on a cart and wheeled in for each class. Usually the author operated the equipment, although the secretary did handle it once or twice.

3. Evaluation Techniques.

The experimental group was evaluated with four separate devices: an essay test, an objective test, an opinionnaire (See Appendix C) and the short daily papers. The control group took the same tests as the experimental groups, but they did not participate in the other two activities. The final examination in the course taken by both groups was not directly related to this project.

Of a more informal nature was the subjective evaluation of the two groups by the author, comparing number of participants and amount of discussion generated by the different groups.

The technique which provided the "hardest" data was, of course, the objective test given at the end of the term. The test consisted of fifteen slides illustrating typical buildings or art associated with the major cultures of Asia. With one exception all the slides were of particular examples that had not been included in the television series. The purpose of the test was to see if visual exposure to these cultures was retained longer than reading and talking about them.

II

RESULTS AND FINDINGS

The material for this section is derived for the most part from the opinionnaire filled out by each student in the experimental group. (See Appendix for copy.) The summary follows the order of the opinionnaire questions.

As a whole the television series was rated good by the large majority of students. There were three dissenting opinions dismissing the television presentations as a small part of the course and in one case the student flatly stated, "I don't like art." The favorable responses included the refreshing admission that "we pay more attention to TV than a live instructor." The novelty of this form of instruction at the college level was also favorably cited by some: "the change from the normal made the program interesting."

The basic premises of this series was that the philosophy of a culture is expressed in visual form in its art and architecture. By focusing attention on selected examples of the art and architecture of the major Asian cultures, the programs would provide the student with the kinds of additional input that would correlate with and reinforce what he was reading in the text. For a few students this emphasis on art was confusing at first. Although no student response used these terms, the obstacle for them was that, by and large, students in the words of Sherlock Holmes, "see, but do not observe." Looking at art,as distinct from "looking at a picture" is not cultivated in our schools. The situation with regard to architecture is worse. Our society takes buildings for granted or talks about square footage, a two-dimensional reference to a three-dimensional entity. Most students noted the condition that the approach was helpful as long as no detailed information would be demanded on a later examination. One suggestion was volunteered that scenes from daily life would be better than art objects and buildings. Such a suggestion could engender a second generation of programs to supplement the present one.

Ten compact programs contain a great deal of visual information. When asked to select the most memorable sequence of the entire series, one-third chose the Indian dancer. Second choice was the demonstration of Chinese brush writing by the author and the discussion of Chinese painting. In third place was the segment on the characteristics of the mosque. Some of the reasons given have their own eloquence. "The dance was the most memorable because it lasted longer than any other segment, or at least seemed to." "Most importantly, I was seeing an actual Hindu in the practice of his religion and not just reading

about it." One factor mentioned directly by some and implied by others should be noted: common to both the first and second choices is the fact that they were done "live" in the studio. Apparently this television viewing is sophisticated enough to distinguish between an edited performance and a live situation and to appreciate the "roughness" of a live performance to an edited perfection.

Another germinal idea was built into the final question of the opinionnaire: should the same video treatment be accorded Christianity and Judaism? By a slight edge the verdict was yes. Again the response was made that actual services should be included. Specifically Orthodox Christianity was singled out by one student as an unknown part of his own tradition. Synagogue services were also mentioned, perhaps contrasting the Orthodox and Reformed branches of Judaism.

III

CONCLUSIONS

The conclusions of this project can be succinctly stated:

1. The ten tapes were produced and are now on the shelf for use at any time.

2. The large majority of the students approved the course structure and means of instruction.

3. For whatever reason (novelty value, concentration of attention on the tube, content or manner of delivery) the students in the experimental group outperformed the control group in general to a greater or lesser degree on the various testing instruments.

4. While not a direct concern of this project, it was clear that the student are more sophisticated in their viewing habits than "educational television" has seemed to admit.

5. Because of scheduling difficulties in the Spring Quarter, the two tapes on Japan were not used in this test. This was the only disappointment in the operation of the project. For the future it is expected that the difficulty can be resolved and these tapes be included.

The project was called a pilot study. In the light of the results listed above, the following recommendations are made for further investigation and experimentation.

1. The pilot study has demonstrated we can expand our television instruction with student approval. Their comments indicate that an additional ten programs could be utilized in this course.

2. The taped programs were used by the person who wrote and "starred" in them. To what extent was the success of this test due to this carry-over effect? During the summer of 1969 another instructor will use the tapes to determine their effectiveness under these circumstances. The results of this further testing will be valuable for future scheduling of this course in the coming academic year.

3. One very clear indication for future program development from the student response is that there is a need to break the "tyranny of words" that oppresses so many classes. Music, images and, when technically feasible locally, color are all viable means to convey thoughts and thought-patterns. This is one form of "tuning in" we should encourage.

4. Another avenue yet to be explored is a recasting of Asian philosophy in western clothes. Hinduism, Buddhism and Islam all claim universality: they do not say that this way is only for the Indian or the Arab. One way to visualize, not to say dramatize, this for our students would be to show, for example, the Buddhist dimensions of life in America. Given the Buddhist doctrine of The Four Noble Truths (which begins, All is suffering), illustrate it from scenes in rural and urban life. This could have the effect of impressing students that the Asian philosophies survive, not because of inertia or ignorance, but because for the people of Asia these philosophies better meet the conditions under which they apprehend the world around them.

APPENDIX A. CLASS SCHEDULES

Religion 201 - 6M1
Introduction to Religion
Spring Quarter, 1969

READING ASSIGNMENTS

Texts : H. Smith, The Religions of Man
W. T. Stace, Religion and the Modern Mind
A. Richardson, Bible in the Age of Science

March 28	Smith,	ch. 1; begin ch. 2
31		ch. 2, "Four Paths to the Goal"
April 2		ch. 2, "The Four Stages"
4		ch. 3, Buddhism
7		ch. 3, "The Four Noble Truths"
9		ch. 3, "Big Raft and Little"
11		ch. 4, Confucius
14		ch. 4, "The Content of Deliberate Tradition"
16		ch. 5
18		ch. 6, Islam
21		ch. 6, "The Five Pillars of Islam"
23		HOUR TEST
25		ch. 7, Judaism
28		ch. 7, "The Hallowing of Life:
30		ch. 8, Christianity
May 2		ch. 8, "Roman Catholicism and Eastern Orthodoxy"
5	Stace,	pp. 10-53
7		pp. 56-78
9		pp. 79-142
12		pp. 142-166
14		pp. 166-199
16		pp. 199-233
19		pp. 236-278
21		pp. 279-318
23	Richardson,	pp. 32-53
26		pp. 54-76
28		pp. 77-99
30		pp. 100-121

Religion 201 - 8M1
Introduction to Religion
Spring Quarter, 1969

COURSE REQUIREMENTS

1. Reading assignments as noted below are to be read before attending the lectures.
2. A 200-300 word report for the two preceding lectures will be due at each weekly seminar. In this report you may include comments about the material in the lectures or ask questions you would like to discuss in the seminar. In the time provided after each lecture you are encouraged to talk with other members of the class and make notes for your report.
3. Participation, not simply attendance, is expected in the seminars. The readings assigned and questions from your report will provide the basis for discussion.

		Topics	Reading Assignments
March	28	Lecture 1: The Image of God	Smith, ch. 1; begin ch. 2
	31	Lecture 2: The Hindu Temple	"Four Paths to the Goal"
April	2	SEMINAR	"The Four Stages"
	4	Lecture 3: Theravada Buddhism	ch. 3
	7	Lecture 4: Space and No Space	"The Four Noble Truths"
	9	SEMINAR	"Big Raft and Little"
	11	Lecture 5: Man in the Natural Order	ch. 5
	14	Lecture 6: Man in the Social Order	ch. 4, Confucius
	16	SEMINAR	ch. 4, Deliberate Tradition
	18	Lecture 7 (9): The Grandeur	ch. 6, Islam
	21	Lecture 8 (10): The Mosque	"The Five Pillars"
	23	HOUR TEST	
	25	Judaism	ch. 7
	28	The Hallowing of Life	ch. 7
	30	Christianity	ch. 8
May	2	Roman Catholicism and Eastern Orthodoxy	ch. 9
	5	The Changing World View	Stace, pp. 10-53
	7	The Rise of Modern Science	pp. 56-78
	9	Religion and Morals	pp. 79-142
	12	Philosophy	pp. 142-166
	14	Naturalism	pp. 166-199
	16	Protests and Reactions	pp. 199-233
	19	Religious Truth	pp. 236-278
	21	Problem of Morals	pp. 279-318
	23	Historical Thinking	Richardson, pp. 32-53
	26	Theological Thinking	pp. 54-76
	28	Schleiermacher and Barth	pp. 77-99
	30	Existentialist Theology	pp. 100-121

APPENDIX B. LECTURE OUTLINES
Virginia Polytechnic Institute

Religion 201

Introduction to Religion

LECTURE 1

I. Introduction

"Human beings make a strange fauna and flora. From a distance they appear negligible; close up they are apt to appear ugly and malicious. More than anything they need to be surrounded by space -- space even more than time." - *Henry Miller, Tropic of Cancer*

A. Space and its nature.

1. Physical space.

2. Philosophical space.

B. Asian Cultures.

The World of Islam, India, Southeast Asia, China and Japan.

C. The Questions.

1. How does man experience the world?

2. How does man restructure his environment?

II. India, Part I: The Image of God.

A. The Land, diverse and complex.

B. Hinduism and the One God.

C. The Many Faces of God.

1. Krishna fluting, a form of Vishnu.

2. Brahman, the Creator

3. Kartikeya (Subrahmanya), God of War.

4. Ganesha, the Elephant-headed god.

5. The lingam of Shiva, the Destroyer.

6. Kali, the gory goddess, consort of Shiva.

D. The Activities of God.

Creaton, Sustaining, Destruction, Re-creation, Release.

E. The Cosmic Dance of Shiva.

Virginia Polytechnic Institute

Religion 201

Introduction to Religion

LECTURE 2

India, Part II: The Hindu Temple

I. How to see the Invisible: Man as Microcosm.

"The particular glory of architecture is to furnish us with an analogic figuration of the universe.... This grandiose geometry (of monumental architecture) creates a rhythm of the universe. It does not merely suggest, it imposes on the mind and sight the image of a higher rational order from which we cannot escape."

Jean Bony, "L'edifice comme univers"
L'art et la Destin, Paris, 1949

II. Temple Forms.

A. Buddhist shrines at Sanchi: the Stupa.

B. Cave Temples (Elephanta Caves, Bombay).

C. Tree shrines with Naga (snake) carvings.

D. Northern temples (Muteswara, Rajrani) and their cosmology.

E. South Indian style (Kanchipuram).

1. Gateway tower, tank, low roofed shrine.
2. Shiva temple with lingam and Nandi the Bull.
3. Sculptural programs (Halebid and Belur).

III. Man in the Temple.

A. Bathing.

B. Offerings.

C. Temple ritual.

D. Festivals.

IV. The Temple West and East: Chartres Cathedral and Kapaleswara Temple, Madras, India.

"Like Hindu civilization itself, the temple was at once voluptuous and austere, rooted in the earth, but aspiring to heaven." *A. L. Basham, The Wonder That Was India*

Virginia Polytechnic Institute

Religion 201

Introduction to Religion

LECTURE 3

Southeast Asia, Part I: Theravada Buddhism

I. Scenes from Bangkok.

A. Oriental clichés.

B. The vision of the artist.

Picasso's Seated Harlequin and The Mirror.

II. How do you look?

A. What's it all about?

B. Buddha's answer.

1. Man is not free.
2. Things are always changing.
3. There is no self.

III. The Life of Prince Gautama, the Buddha.

A. The dream of Queen Maya.

B. The Wonderful Birth and Seven Steps.

C. Youthful prodigies.

D. The Awful Sights.

E. The Search.

F. The Enlightenment.

G. Ministry and Entry into Nirvana.

IV. The Representations of the Buddha.

V. The Noble Eightfold Path.

A. Life of the Monk.

B. The Ascent to Nirvana.

Virginia Polytechnic Institute

Religion 201

Introduction to Religion

LECTURE 4

Southeast Asia, Part II: Space and No Space

I. Squares or Circles? One or Many?

II. Space and Buddhist Space.

III. Sanchi, India.

A. Stupas established by King Asoka (3rd c., B.C.).

B. Symbolism: negative space.

C. Torana, Gateways.

D. Circumambulation.

IV. Angkor Wat, Cambodia (12th c., A.D.).

A. Mount Meru and the four corners of the earth.

B. The Bayon Temple with the Naga snake and the four faces on the towers.

V. Pagan, Burma (11th c., A.D.).

A. The stupa modified by Hindu forms.

B. The Ananda Temple: stupa and chapels.

VI. Borobudur, Java (late 8th c., A.D.).

A. Structure: five square and three round terraces.

B. Sculptural programs: "Rosary in stone."

C. 72 meditating Buddhas in bell-shaped stupas.

D. The Central Stupa.

Virginia Polytechnic Institute

Religion 201

Introduction to Religion

LECTURE 5

China, Part I: Man in the Natural Order

INTRODUCTION: Ibn Khaldun's theory of historical development.

I. The World of China.

A. Geography and topography.

B. China's sphere of influence: Korea, Japan, Viet Nam.

II. Language and Logic.

A. The Chinese language system.

B. The logic of the language: particulars and practicality.

III. The Natural Order: how to find The Way.

A. The world and how we view it.

1. U.S. landscape painting.

2. Chinese paintings.

B. The Guide and his message.

1. Lao Tzu.

2. The Tao Te Ching.

C. Chuang Chou and the Butterfly Dream.

Virginia Polytechnic Institute

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Introduction to Religion

LECTURE 6

China, Part II: Man in the Social Order

I. The Orderly World reflected in Ritual.

A. Ritual and Divination.

B. Yin and Yang, the Trigrams / Hexagrams.

II. The Orderliness of Nature reflected in social life.

A. Kung Tzu (Confucius).

B. The concept of LI.

III. Domestic Architecture as symbol of LI.

A. Walled village of Kam Tin, New Territories, Hong Kong.

B. House plan and the relation of parts.

C. Basic harmony on any scale: Peking, the Forbidden City.

IV. Personal Relationships.

A. The Five Relationships.

B. Examples from the art tradition.

V. Modern Developments: Red Chinese posters.

A. The Cadre arrives.

B. Defense of the Homeland.

C. Increase Production.

"The fact is, we now see that a revolution cannot change a nation, its tendencies and qualities and traits. Revolution only changes the form of power and property, but not the nation itself." - *Milovan Djilas*

Virginia Polytechnic Institute

Religion 201

Introduction to Religion

LECTURE 7

Japan, Part I: The Land and the Kami

I. The Land rise from the sea.

A. The Sea.

B. The Mountains and Rivers.

II. The Kami: formless forces in nature.

A. The Wedded Rocks at Futami: Izanagi and Izanami, the primordial couple, creators of Japan.

B. The Frog Memorials: messengers of the kami.

III. The Shrine.

A. The Place.

1. Torii.
2. Purification.
3. Sacred precincts.
4. The priests.

B. Practices.

1. Daily devotions by individuals.
2. Weddings.
3. Offerings for well-being or thanks.
4. Annual festivals.

IV. Shinto and Japan.

The Heian Shrine, Kyoto (1895).

Virginia Polytechnic Institute

Religion 201

Introduction to Religion

LECTURE 8

Japan, Part II: Buddhist Acculturation

I. Pre-Buddhist Japan.

A. Jomon culture (3rd millenium, B.C.).

B. Yayoi culture (3rd-2nd c., B.C.).

C. Tomb culture (3rd-5th c., A.D.).

II. The Arrival of Buddhism (538 B.C.).

A. The Korean gift with political overtones.

B. Nara Period sculptures (7th-8th c., A.D.).

1. Early imports.

2. Great Buddha of Nara and Daibutsuden.

3. Hase Kannon of Kamakura.

III. The Development of Buddhism in Japan.

A. Tendai.

1. Great Buddha of Kamakura.

2. Kannon of Kyoto's Thirty-three bay Temple (San-ju-sangendo).

B. Zen.

1. Bodhidharma.

2. Ryoanji Monastery, Kyoto.

3. Flower arrangements.

C. Buddhist-Shinto amalgamation.

D. Nichiren (13th c., A.D.).

1. "Japanese" Buddhism.

2. Lotus Sutra, the book for the one faith.

IV. Post-war Japan.

A. Aftermath of a lost war.

B. Soka Gakkai, its history, teachings, and impact.

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LECTURE 9

The Islamic World, Part I: The Grandeur

I. The World of Islam.

A. "Arabian Nights," Crusades and Oil.

B. Geographical extent.

C. The Prophet Muhammad.

D. The diverse unity of the Islamic World.

II. The Glory of Islam.

A. Scholarship of Baghdad.

Philosophy, medicine, "Arabic numbers," astronomy.

B. The Dome of the Rock, Jerusalem (691 A.D.)

1. The sacred traditions: Muhammad to Abraham.

2. The plan of the building.

3. The decorations.

4. The contrast with Ravenna, Italy: the Emperor Justinian in church.

III. The World through Muslim Eyes.

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LECTURE 10

The Islamic World, Part II: The Mosque

I. Islam and Mare Nostrum.
   Islam, Muslim and Arab.

II. The Mosque as the Place of Prayer.
   A. The Minaret and the Muezzin.
   B. The Requirements of the mosque: the Qiblah, water, space.
   C. Types of Mosques: Istanbul, Isfahan, Baghdad, Indonesia.
   D. The Islamic Center, Washington, D.C.

III. The Word as Dynamic Force.
   A. The Prayer Ritual.
   B. The Arabic language.
      examples of calligraphy: Kufic, Ottoman, Koranic ms.
   C. Mosque decoration: Isfahan; Shrine of Ali; Kaabah; Taj Mahal.

IV. The Muslim and the Non-Muslim World.
   A. Problems of modernization.
   B. The Parthenon in Athens, Greece, and the Mosque of Cordova, Spain.
      1. Civic center vs. the Qiblah.
      2. Exterior vs. interior space.
   C. The World of Islam.

APPENDIX C. OPINIONNAIRE

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1. As you now see it, what is the most important purpose of this course, other than receiving credit? How well was this purpose met?

2. Taken as a whole, how do you evaluate the television presentations?

3. Did you find it helpful or confusing to see the art and architecture of the various Asian cultures? To what extent did this method assist your understanding of the various cultures. Give specific examples if you can.

4. What program or segment of a program was most memorable? Why?

5. Would you change the weekly format of two tapes and a discussion to some other pattern, e.g., having 1¼ hr. periods with 45 minutes of discussion after each tape?

6. Should the sections on Judaism and Christianity be treated in the same manner as, say, Islam, namely, show the different forms of the synagogue and churches as was done with the mosque?